

# THE MUSICAL WORLD,

A WEEKLY RECORD OF

**Musical Science, Literature, and Intelligence.**

To know the cause why music was ordained;  
Was it not to refresh the mind of man,  
After his studies or his usual pain?  
Then give me leave to read philosophy,  
And, while I pause, serve in your harmony.

TAMING OF THE SHREW.

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## ON THE OBJECTS OF MUSICAL STUDY.

(Continued from vol. ii. page 145.)

By EDWARD HODGES, MUS. DOC.

"To urge, my lov'd Alphonso, that bold fame,  
Of building towns, and making wild beasts tame,  
Which *musick* had; or speak her known effects,  
That she removeth cares, sadness ejects,  
Declineth anger, persuades clemencie,  
Doth sweeten mirth, and heighten pietie,  
And is t' a body, often ill inclin'd,  
No lesse a sov'raigne cure, than to the mind;  
T' alledge, that greatest men were not asham'd,  
Of old, even by her practice to be fam'd;

To say, indeed, shee were the soule of heaven,  
That the eighth spheare, no lesse than planets seven,  
Mov'd by her order, and the ninth more high,  
Including all, were thence called harmonie:

I, yet, had utter'd nothing on thy part,  
When these were but the praises of the art." BEN JONSON.

THAT music exercises a powerful influence upon the feelings of the human heart, there can be no reasonable doubt. It is true, that *all* music does not possess this power, and that *all* persons are not equally susceptible of its influence. Also the varying circumstances of time and place, and the ever-changing condition of our bodily organization, give rise to innumerable contrarieties in the effect of the same composition at every successive rehearsing. Still, ever and anon, emotions are excited—generally perhaps of a tranquil kind, but occasionally rising to ecstasy.

An investigation of the nature of these emotions, and of the causes which co-operate in their production, must assuredly be deemed one of the most important—as probably it will prove one of the most gratifying—objects of musical study; and this brings us fairly into the domain of music, as one of the fine arts.

Attention is now to be directed to the first branch—viz. the nature and extent of the efficacy of music; leaving the second branch for a classified series of essays, in which it is intended they shall all successively pass under review in future numbers of the 'Musical World.'

VOL. IV.

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With respect to the nature of the emotions raised by our art, when unassociated with poetry, and when uncombined with any other accessory which might give them a definite direction, they do not appear to be of any very decided character. They seem to amount to little more than the *tendency* to the developement of some given passion, rather than to its actual excitation. Let but certain accessories, however, be added, and especially a predisposition to succumb to its influence, and under some circumstances music purely instrumental shall have power enough to thrill the inmost soul.

This is peculiarly the case with extempore effusions, especially upon the *organ*; of which several remarkable instances have fallen within my knowledge. That it may be so, no man with a single grain of musical sensibility in his composition, and who has often witnessed the wonderful performances of the great Samuel Wesley, will be inclined to dispute. For the production of such an effect, the organ affords peculiar facilities; placing, as it does, orchestral combination and power within the instantaneous command of one actuating intelligence; so that the ideas of a fertile imagination—frequently evolved too rapidly to allow of their being committed to paper, and cramped and mutilated by the attempt—may start as it were into active existence, fully clothed with majestic resonance even in the moment of their conception. And now that this instrument is fast attaining unlimited capability of expression (as it is in the *West of England*, although not in the metropolis), it may be confidently anticipated, that in the *pathetic* style it will shortly equal, if not excel, its universally acknowledged attributes in the exhibition of the grand, the solemn, and the majestic. Upon this matter I hope to have something to say hereafter. To resume.

In very susceptible—perhaps some would prefer styling them very enthusiastic—persons, the *pulse* is frequently affected by music, with which it may be found to beat correct time, conforming itself to some aliquot portion of the bar, or in some cases to the time of the entire bar. As the velocity of the one is increased or diminished, so will be that of the other. Respiration being much affected by the circulation of the blood, and moreover being generally suspended altogether during very close attention to anything of absorbing interest, an intense listener may be so worked up, as at length to find himself gasping for breath. This literally happened to a friend of mine now deceased.

One effect of music is of too remarkable a kind to be omitted, or hastily passed over. I allude to its property of calming irritability, assuaging pain, and allaying the turbulent passions: the whole of which, I am well aware, some professed and possibly accomplished musicians are inclined without hesitation to pronounce fabulous. The fact is, that music, like certain stimulants, when administered in too frequent doses, may at last cease to be operative. The Moravian missionary accounts contain a statement, that some of the despised race of Hottentots bring their bodies to such a state of discipline, as that certain deadly poisons become to them comparatively innoxious. This they do to qualify themselves to relieve others, when bitten by venomous reptiles. As they are not sensible of the relief which they afford in the exercise of their vocation, so neither do I imagine that many musicians experience, either in kind or in degree, the pleasure and satisfaction

which the exercise of their art so often imparts to a sensitive but unprofessional audience. But it will not do to wander farther upon this topic.

Violent pain, *e.g.* that of headache, I have frequently known to be, if not quite removed, at least temporarily suspended, during the performance of music,—to return, however, upon its cessation.

The case of Saul's evil Spirit, dispossessed by the harp of David, has probably been cited in almost every work bearing upon this part of our subject. No more, therefore, shall be said here upon that. A somewhat parallel case, is that of Philip V. of Spain, who was rescued from hypochondriacism, closely bordering upon madness, in which condition he was utterly unable to attend to the affairs of state, merely by the power of vocal music. The whole honour of the cure was allowed to rest with Farrinelli, who alone, all other expedients having failed, had had influence enough to rouse the monarch from the mental depression into which he had fallen; for which he was amply rewarded by riches and honours, during the remainder of the life of his adopted sovereign.

A still more remarkable instance is found in the well authenticated history of the celebrated singer Stradella; by the charms of whose voice the murderous purpose of two hired assassins, who had followed him from city to city with the intent of perpetrating his destruction, was not only averted, but turned into friendly feeling. "The devil dislikes music," says Luther; and so it seems, for in this case he was fairly dislodged, and a kindly spirit took possession in his room.

One more instance, and I will have done. It is at once recent, and highly interesting.

In the 'Narrative of Voyages to explore the shores of Africa, Arabia and Madagascar,' by Captain W. F. W. Owen, R.N., occurs the following account of some remarkable circumstances attending the illness and decease of a Captain Lechmere, who was carried off by a fever incidental to the climate of Delagoa Bay, and its tributary rivers and swamps. The patient, it must be premised, had been, at his own special desire, carried into the captain's cabin. The narrative thus proceeds:—

"His last moments were attended with a romantic interest. The fever being very high a short time before his decease, every means were tried to calm him, but in vain; the same impatient restlessness still prevailed.

"At length Captain Owen, who *knew from experience that singing had a powerful effect in soothing extreme pain*, by diverting the mind from its sufferings, and fearful that the heart-rending expressions and cries uttered by Captain Lechmere might produce an injurious effect upon the other object of his solicitude (a young midshipman in almost the same helpless state), commenced that pathetic ballad, 'Here a sheer hulk lies poor Tom Bowling.' The first note produced a cessation of his frenzy: from raving madness he sank into almost total insensibility, which continued until Captain Owen came to the words, 'His soul is gone aloft!' when a long guttural sound announced that *his spirit was fled*, which was instantly confirmed by his attendant saying, in a melancholy tone, 'He's gone, Sir!' 'And aloft, I hope!' replied the captain, as he concluded his song."—Vol. I. p. 129.\*

\* See the Quarterly Review, No. XCIX. Art. V. p. 126.

It were to be wished that the worthy captain had chosen a more appropriate theme for so solemn an occasion, but its appropriateness or inappropriateness can in no way affect the fact. I too have witnessed the power of music in calming the agonies of a dying bed, but under too recent and affecting circumstances to allow me here to enter into particulars.

(To be continued.)

### THE CATHEDRAL CHOIRS.

THE deplorable state of the cathedral choirs, and the now generally acknowledged misappropriation of the patronage and endowments belonging to collegiate establishments, have attracted too large a share of public attention to escape the notice of the Ecclesiastical Commissioners. These dignified personages, it would seem, have altogether overlooked, in their long-extended report, the only question in which the public and the musical profession are really interested—viz. the state of the *choral service* in our cathedrals. The laity *en masse* are utterly indifferent to the matters now in difference between the bishops and the deans and chapters, or those between the chapters and the subordinate clergy of the choir. Let the bishops beguile the deans if they can; but the deans in return have no grounds, nor can they with decency set up the plea of “vested rights,” or declaim about “spoliation” and “the violation of rights and privileges,” so long as they pursue the line of conduct they have adopted in reference to the members of the choir, by means of which the cathedral service nearly throughout the country, and more especially in the Metropolis, has been brought into public infamy and contempt.

It has been already shown in these pages, for what purposes the cathedrals were originally endowed. Time, however, has defeated the intentions of the donors, and the schools and hospitals have long disappeared. But the *choral service*, such as it is, remains; and the members of the choirs are the only parties from whom the public expect something in return for the enormous incomes derived from the possessions attached to their colleges. These gentlemen, the “*clerici*” and “*parvi clerici*,” (for minor canons, lay vicars, and the singing-boys, are all styled clerks), answer to the public call by saying that they have been deprived, and most unjustly so, by the deans and chapters, of their rights and privileges, and that if the public wish for better music and a more decent and solemn performance of the service, the funds of the colleges should be restored and applied in the manner as the donors formerly appointed and ordained. Beyond doubt, the members of the choir enjoy an indisputable right to *their proportionate share* of the college endowments and privileges. This may be inferred from the sumptuary statutes, from the letters patent and charters of the colleges, from the scale of their primal salaries, and the graduated difference observed in all divisions which have emanated from subsequent endowments and augmentations. But the facts are otherwise; and if it were not for an unjust and indefensible tax upon the public, the members of the choir, and particularly the lay members, would remain in a state of pauperism all their days. Indeed, in some cases, the vergers are better off than the ministers of the choir, and a minor canon may well prefer,

in the sincerity of his heart, being "a door-keeper in the house of his God."

The deans and canons have long been in a state of warfare with the subordinate members of the choir,—nor is the struggle over. Some interesting communications have been made to the public by different members of the choirs, at Westminster Abbey and St. Paul's; and we shall avail ourselves of their labours. It appears, some time since, the following queries were sent to the Dean of Westminster, by one of the minor canons, with a view to elicit the real state of the income each member of the choir was legally entitled to; and to ascertain how or in what manner the money payments, or the *modus*, arose:—

"What share of the general collegiate revenue, or set out allowance, and other advantages, was there to each member of the choir at, or soon after, the foundation?"

"At what period did what were called the stipend and money payments for livery and commons commence, and what were the usual quantity and quality of articles to each member of the choir, in lieu of which the said payments were appointed?"

"Upon what grounds were the sums for these purposes altered in the years 1603 and 1638, and the money payments for livery and commons dropped, or blended under the descriptions of stipend and augmentation; or rather, as has been for many years the case, of those of salary and augmentation?"

"Was what is called the augmentation, by Laxton in 1612, a grant or bequest of land in trust, at Hinckley, in Leicestershire, or a rent charge only? and were the proportions thereof to the members of the choir general or specific?"

"When did what is called an augmentation from tenements in Westminster commence; and at whose grant, assignment, or bequest; and in what proportion to the respective members of the choir?"

"The same question is submitted as to the augmentation arising from the farms or manors of Friston and Butterwick, in Lincolnshire, as is done in that of the augmentation by Laxton?"

"What is the nature of the augmentation, and to whom, called St. Margaret's money; or rather, what is the appropriation or impropriation of the church of St. Margaret, and to whom does it, or ought it, to belong?"

"In what year was the money payment in lieu of certain holiday dinners to the vicars choral and the almsmen established; and what was then the number of the said dinners, and the ration of money assigned to the vicars choral?"

"When was the money payment of £7. 12s. adopted; viz. £1. 1s. 8½d. from the dean, and 10s. 10½d. from each of the prebendaries, *instead of keeping up a month's hospitality*; and what was the extent of such hospitality?"

"At what time were any other allowances or payments to the members of the choir, or any of them in particular, established, and, if any, what are they?"

"Whence comes it to pass, that the benefices which, on reference to the original charters, appeared to have been given *Deo et Ecclesie Sancti Petri, Westmonasteriensis*, are many of them bestowed upon persons, who, in *foro conscientie*, are not entitled to them, inasmuch as they never were members of our society; and at what time, and wherefore did that ungracious regulation—a regulation unprecedented in any other collegiate or cathedral church—of the dean and chapter pass—a regulation of the chapter by which the minor canons were wholly shut out from any share of the patronage of that cathedral?"

"Have any, and which of, the alterations which have taken place since the foundation of the college, *anno 2 Eliz.*, or ratification of the statutes soon after, been sanctioned by the visitor?"

To these queries, the writer received the following letter from Dr. Ireland, the dean:—

"SIR,—Your letter appears to render hopeless the event which you desire. If you can make no representation of your case, until I give you answers on all the points which you require, such representation can never take place. I will lend no assistance in opening *old matters of dispute*, and giving occasion to *the revival of differences which had better be forgotten*. When you were with me on the occasion of your former letter (an occasion which I very much regret), and when you stated that the income of yourself and the other minor canons was in a suffering condition, and that some help was wished for, I answered, that in order to judge precisely on the case, it was necessary to know the average amount of the income during some past period—perhaps six or seven years. If this was furnished, I promised to lay the case before the chapter for their consideration. Instead of this, you now require from me a previous statement of what you never before mentioned; namely, of the origin and foundation of all payments from the very beginning of the establishment.

"I must decline this altogether, as unnecessary, and, indeed, impracticable.—I am, Sir, *with proper consideration*, your obedient servant,

(Signed)

J. IRELAND."

A minor canon, a correspondent of the *Times*, has lately communicated such particulars respecting the revenues of St. Paul's, which clearly disclose the right of the choirmen to a fair and equitable distribution. We extract the following:—

"St. Paul's was founded, as is generally supposed, by King Ethelbert, who endowed it also with the manor of Tillingham, in Essex; the charter, or deed of gift, runs thus:—

"Concerning the manor of Tillingham, King Ethelbert (*a*) gave the land, which is called Tillingham, in support of the monastery of St. Paul, that it should remain for the use of the monastery for ever," &c.

"Item.—'King Ethelstan (*b*) gave the lands at Sandon, Rode, Yeardley, Luffenhale, Bylcham, Wicham, Heybridge, Runwelle, Eadulfesnesse, Drautune, Bernes, Neosdune, and Willesdone, that they should remain perpetually in the above-recited monastery,' &c."

"Item.—'King Edgar (*c*) being solicited to give some portion of land to the monastery of St. Paul for ever, gave fifteen mansions in a place which is called Nasingstock,' &c."

"Item.—'Queen Egelfed (*d*) gave four hides of land at Lagefare and two at Cochamstead, &c. to the monastery of St. Paul, London, for the support of those brethren who serve God daily there,' &c."

"Item.—King Etheldred (*e*) in confirmation of this gift thus expresses it:—'I, King Etheldred, consent to this donation, that it shall remain perpetually for the support of the brethren who serve God day and night there,' &c."

"Item.—Canute (*f*), in confirming these donations to the 'church of St. Paul,' says—'I, Canute, concede all my right and that of my ancestors to the lands which are given to augment the monastery of St. Paul,' &c."

"Item.—'Edward the Confessor (*g*) gave eight mansions at Berlings,

(a) Carta Ethelberti.

(d) Carta Reginæ Egelfedæ.

(f) Carta Cnudi.

(b) Carta Athelstani.

(e) Carta Æthelredi.

(g) Carta Edwardi Confessoris.

(c) Carta Eadgari.

and five at Chingford, that they should remain for ever in the above-recited monastery,' &c."

"Item.—William the Conqueror (*h*), in confirmation 'of the donations of the lands situate as Nastoke, Lagefare, Coccamstede, and Runwell,' says—'I, W. Rex, on the first day of my coronation, restore to God and his apostle St. Paul, *et eorum servitoribus*, all the lands which in the time of my ancestors have by some persons been taken away and unjustly detained, that they may remain in their possession for ever.'"

"Item.—William the Conqueror, by a charta concerning certain privileges and immunities conceded to the church of St. Paul, says—'Know, &c. that I, W. Rex (*i*) concede to the church of St. Paul, London, *et rectoribus et servitoribus ejus*, all the lands which the said church has or shall have hereafter,' &c."

"Item.—In another charter by the same King, it is said, 'Know, &c. that I, W. Rex (*k*), concede to God and St. Paul, *ejusque servitoribus*, 24 hides which King Ethelbert gave to the church of St. Paul,' &c."

The writer eloquently observes upon these documents:—

"Now, Sir, in these few sentences I have specified almost all the principal property with which the cathedral church of St. Paul has been endowed, and which still continues unchanged in its possession. The patronage, which consists of 52 or 53 livings, has resulted out of it, and may therefore be considered to be a part of the same. I have also given the precise terms in which this property was conveyed to the Church. A very slight consideration is sufficient for any one to perceive that the whole of this property was bestowed upon the Church for the general support of all its members, but most especially for those who are in constant attendance upon divine worship, such being, to all intents and purposes, the *pias voluntates* of the several donors. Whence comes it, then, that deans and canons have set up an exclusive right to this property? Deans and canons feel sore, no doubt, at the projected changes, because they will, in a great measure, put an end to their dealings with this species of property, as if it were actually their own by right of inheritance, or given to the Church for the express purpose of enriching themselves and their numerous friends and relations, than which, I will venture to assert, nothing in this world was more distant from the thoughts and intentions of the donors. I have taken an immensity of pains in acquainting myself with the precise nature of cathedral endowments, as also with the ancient usage of apportioning the 'patrimony,' as it is termed, to the several members, in order that it should accord with the '*pias voluntates*' of the various donors; and I cannot discover one single circumstance that will warrant the presumption that this patrimony or patronage was either given specifically to deans and canons, or that they were ever legally entitled to consider it as such; on the contrary, I have everywhere met with the most conclusive testimony, that whenever such a usurpation of it was formerly practised, to the great detriment of the subordinate members of cathedrals, the most rigorous laws and statutes were enacted to prevent it; and to teach deans and canons for the future to regard their church's temporalities merely as being placed under their guardianship, and not as 'their own property.'"

Our readers will no doubt coincide with us in the opinion, that it is evident the minor canons, vicars choral, and all other subordinate members of the choir, "in the strictest sense, come within the meaning of the expressions, '*Quotidie Deo in ecclesia servientes*'—'*famulantes*,'

(*h*) Carta Regis Willielmi Conquestoris.

(*i*) Consimilis carta per eundem regem.

(*k*) Consimilis carta per eundem regem.

'servitores,' 'rectores et servitores?' Whence comes it, then, that a minor canon should go on for twenty years, or the whole period of his life, performing divine service in his cathedral, and perhaps be rewarded with one of the worst livings in the Church, whilst he has the mortification to see a number of, comparatively speaking, mere boys, who never set foot in the cathedral, the sons, nephews, or friends of the dean and canons, preferred over his head twenty times within the said twenty years? Surely the donors of this property never contemplated nor intended this to be the case."

The public will readily join with the choir-men, when they with sorrow complain, that "their church's patrimony is dealt out in proportions somewhat resembling these:—£7,000 or £8,000 a-year to the dean; between £2,000 or £3,000 to the residentiaries (in addition to their holding the best livings of the cathedral); and some £30 or £40 a-year to each of the minor canons, with not even a house for them to reside in. No one in his sober senses will pretend to say, that the property thus apportioned meets the views of the donors, and that some alteration is not loudly called for. If you think there is no injustice in all this, or if you think that the choir-men have not a prior claim to their cathedral's patronage to those who never were within its walls, you will continue to stand up for the 'vested rights,' as they are termed, of deans and canons."

#### CHIT-CHAT FROM THE CONTINENT.

*Paris.*—A musical prodigy, a Mademoiselle Milanolo, who is only seven years of age, has lately been exciting the attention of the Parisian public by her admirable performance on the violin, at the Opera Comique.

At Le Théâtre Italien, Rossini's 'Barbieri' has lately been received with the greatest enthusiasm. Mme. Taccani made her appearance in the part of Rosina, and met with the greatest success. Her delightful talents seemed to lend new and inexpressible charms to this agreeable music, to which she added an abundance of becoming ornaments. The cavatina, 'Una voce,' was received with three rounds of applause, and a vehement call was made for its repetition. But Mme. Taccani, either from being unaccustomed to the manner of a Parisian audience, or from being overcome by the enthusiasm with which her performance had been received, did not comply with the demand made upon her; on which account she is reminded by the critics, that in future her admirers will not so readily excuse her. Tamburini as Figaro, and Rubini as Almaviva, shared in the success of Mme. Taccani.

The Concert lately given by M. Berlioz, at the Salle des Menus-Plaisirs, attracted a very numerous auditory. The performance commenced with *Harold*, a symphony in four parts, with an 'alto principale' by M. Berlioz, which produced a considerable effect. This was followed by M. Th. Labarre, harp solo, *Fête Martiale en Ecosse*—performed by himself on one of Erard's new double-action instruments. 'Une Larme, harmonie religieuse de M. de la Martine,' composed by M. Urban, and accompanied by the author and M. Chevallard, was to have been sung by Mlle. Falcon, but in consequence of her indisposi-



tion, it was entrusted to Mlle. Thénard, whose performance was rapturously applauded. This was followed by the grand air of 'Quasimodo,' from the opera of 'Esmeralda,' composed by Mlle. Louise Bertin, the gem of the piece, which was sung by M. Massol: and the Concert was brought to a close by a very clever *Symphonie Fantastique* in five parts, the composition of M. Berlioz, and which was as favourably received as the opening one had been.

### THE DRESDEN ORGANS.

THIS beautiful city is celebrated for its organs, built by the Silbermann family. The three principal instruments are to be found in the Catholic Church, the Lady's Church, and the Royal Lutheran Church. Mr. John Schneider was or is the organist of the Lutheran Church, and is remarkable for his extemporaneous performances.

The organ in the Catholic Church, generally conceived to be Silbermann's master-piece, was erected in the year 1754. Gottfried Silbermann died during its progress, and it was finished by his nephew, John Daniel Silbermann, of Strasbourg, who had been his assistant in the work. This organ is distinguished for the magnificence of its tone, and is spoken of by the clever writer of the little work called "A Summer among the Musical Professors in Germany," in terms of high commendation.

The following is the list of the stops given in the work alluded to.

#### ORGAN IN THE ROYAL CATHOLIC CHURCH.

##### FIRST CLAVIER.

1 Principal .....	16 feet	9 Principal .....	8 feet
2 Cornett .....	5 ranks	10 Viola di Gamba .....	8 ditto
3 Bordun .....	16 feet	11 Octave .....	4 ditto
4 Röhrflöte .....	8 ditto	12 Spitzflöte .....	4 ditto
5 Quinta .....	3 ditto	13 Octave .....	2 ditto
6 Tertia .....	2 ditto	14 Mixtur .....	4 ranks
7 Cymbel .....	3 ranks	15 Fagotto (in a closed case) .....	16 feet
8 Trompette .....	8 feet		

##### SECOND CLAVIER.

1 Principal .....	8 feet	8 Nassat .....	3 feet
2 Quintatön .....	16 ditto	9 Octave .....	2 ditto
3 Unda maris .....	8 ditto	10 Tertia ans. ....	2 ditto
4 Gedakt .....	8 ditto	11 Flageolet .....	1 ditto
5 Octava .....	4 ditto	12 Mixtur .....	4 ranks
6 Quintatön .....	8 ditto	13 Vox humana .....	8 feet
7 Röhrflöte .....	4 ditto	14 Echo .....	5 ranks

##### THIRD CLAVIER.

1 Principal .....	4 feet	6 Sesquialter ans. ....	2 feet
2 Gedakt .....	8 ditto	7 Quinta .....	1½ ditto
3 Röhrflöte .....	4 ditto	8 Sifföte .....	1 ditto
4 Nassat .....	3 ditto	9 Mixtur .....	3 ranks
5 Octave .....	2 ditto	10 Chelmeaux .....	8 feet

##### PEDAL.

1 Principal Bass (wood) .....	16 feet	5 Clarino .....	4 feet
2 Untersatz .....	32 ditto	6 Octave Bass .....	8 ditto
3 Pausan (metal) .....	16 ditto	7 Octava .....	4 ditto
4 Trompette .....	8 ditto	8 Mixtur .....	6 ranks

### CONCERTS.

**SOCIETY OF BRITISH MUSICIANS.**—The following is the scheme of the first concert for this season, the third from its commencement, and which was performed to a very full room, on Wednesday evening:—**PART I.** *Symphony*, G minor (composed for, and performed at, the Philharmonic Society); *Cipriani Potter*.—*Dramatic Glee*, 'By the dark rolling waters,' 'Ossian.' (The solo part by Mr. Bradbury); *J. M'Murdie*, Mus. Bac.—*Cavatina*,

'Come with me,' Miss Birch; W. Lovell Phillips.—Quartett (MS.), Piano-Forte, Violin, Tenor, and Violoncello, Westrop, Willy, Musgrave, and Hatton; H. Westrop.—Scena, 'To me what's mortal happiness,' Mr. Leffler; 'Mountain Sylph'; J. Barnett.—Ballad, 'How oft I've wandered,' Mrs. Geesin; J. C. Clifton.—Overture, (MS. Opera); E. J. Nielson.—PART II. Overture (MS.); 'Romeo and Juliet'; G. A. Macfarren.—Glee, 'The swain of the mountains,' Mrs. George Wood, Mr. Moxley, Mr. Joseph Barnett, and Mr. Bradbury; J. J. Jones.—Song (MS.), 'Look not thus on me,' Mr. Leoni Lee; J. R. Tutton.—Solo, violin—Air, variations in E, No. 2, Mr. H. G. Blagrove; H. G. Blagrove.—Trio (MS.), 'Some danger hovers near,' Miss Birch, Mr. Wilson, and Mr. Leffler; J. Henry Griesbach.—Recit. 'Should the rude wind,' Air, 'The rose of love,' Miss E. Howard (her first appearance in public); E. J. Nielson.—Overture; 'Cassandra'; H. C. Litolf.—Each piece to be conducted by the composer.—Leader, Mr. Musgrave.—The Concert under the direction of Mr. W. M. Rooke.—Mr. Potter's symphony was very well performed—not so well, indeed, as it deserved; for, in our estimation, it is one of the best productions of that gentleman's pen: the subjects in the several movements, especially the first and last, are treated in so masterly and varied a manner. Miss Birch sang very agreeably the music allotted to her, which, however, we are compelled to acknowledge, was scarcely worthy of the character which it should be the ambition of this society to maintain. Mr. Leffler acquitted himself to admiration in the fine scena from the 'Mountain Sylph.' In the agitato movement, he was all but overwhelmed by the orchestra—the crying sin of our native accompanists. The quartett of young Mr. Westrop displays numerous indications of high future eminence. It appeared to us rather injudicious to lead off the three first movements with the violoncello. The andante, which is a clever piece of writing, and contains some delightful treatment for the several instruments, with easy and natural modulation, particularly gratified us. It was performed with much skill and delicacy by all. Mrs. Geesin being ill, Miss Birch supplied her place. The piece she selected (and which we understood was by Mr. Bennett), did not receive full justice either from the lady or the band. The accompaniments we thought elegant, as well as musician-like. To give an opinion upon a single hearing, we should prefer Mr. Neilson's of the three overtures performed upon this occasion. It contains many passages of superior writing, and exhibited altogether a spirit of animation and vigour. Mr. M'Farren's, although skilful in the instrumentation and general treatment, did not sufficiently indicate the story it professed to treat. The glee by Mr. J. J. Jones, a lively composition, was encored. Mr. Tutton's song was delivered in a pleasing unaffected manner by Mr. Leoni Lee. Mr. Blagrove, like a true genius, "goes on from strength to strength." His tone has become full and firm, without betraying even a shade of coarseness; his execution delicate and refined; and his prevailing taste and manner pure and rational. His performance, on Wednesday evening, was, by itself, a high musical entertainment. Mr. Griesbach's trio is essentially dramatic in character, and is skilfully treated; but we felt that it lacked interest as well as originality. Miss E. Howard's first appearance in public, although evidently a very alarming affair to herself, gives promise of future success. In the midst of her agitation she sang correctly, and possesses a voice of nice quality and more than ordinary compass. The band generally are entitled to commendation, and Mr. Musgrave individually, for the quiet, yet effective, manner in which he filled the office of leader. The society has our hearty good wishes for success.

#### PROVINCIAL CONCERTS.

**BATH PHILHARMONIC SOCIETY.**—The Fourth and last Concert took place on the 3rd inst. The following pieces were performed: Sinfonia in D, Mozart.

Trio, 'Benedictus,' Cherubini, by Mrs. E. Loder, Messrs. Millar & Edwards; Quartett in B minor, Mendelssohn, by Messrs. Henry Field, Loder, J. F. Loder, and W. Loder, for piano-forte, violin, viola & violoncello; Quintetto, 'Sento, O Dio!' Mozart, by Mrs. E. Loder, Miss Jarratt, Messrs. Millar, Bianchi Taylor, and Edwards; Overture, 'Midsummer Night's Dream,' Mendelssohn. Part II. Sinfonia No. 8, Beethoven; Trio, 'So nature ever kind repays,' Haydn's Seasons; Quartett, two violins, viola, and violoncello, Beethoven, by Messrs. Loder, J. F. Loder, Priest, and W. Loder; Overture, 'Calypso,' Winter. Mr. Loder led. The necessity for inserting the following notice at the head of the programme, pretty clearly indicates the politeness of a Bath audience: "*As the effect of the music materially depends on the attention of the audience, it is respectfully entreated that SILENCE may be observed during the performance!*" To think of people gabbling while such music as the above was being performed! No doubt they are solemn and dumb enough while dancing a quadrille:

"True politeness all our own,  
Now we have learnt the Cotillon,"

Says an old Bath song.

NEWCASTLE-ON-TYNE.—(Second Philharmonic Concert.)—This concert, which took place on Wednesday evening the 4th inst. was attended by an audience of 600 persons, amongst whom were Sir John Trevelyan, Major Tempest, of the 60th rifles, several of the officers now in garrison, and many other distinguished personages. The instrumental parts were ably filled up, and the overtures, particularly 'Anacreon,' elicited loud applause. Miss Clara Novello was of course the great attraction of the night, and her popularity is well deserved. She is certainly a most delightful singer, while the versatility of her talent is really surprising; and though many would have preferred other songs than those adopted, yet the animation of her 'Polacca,' (composed for her by Latour) the touching pathos of her 'Tribute to Malibran,' her power and facility of execution in the very difficult Scena of Pacini, 'Sommo ciel,' her pleasing expression in the ballad 'Jock o' Hazledean,' and, lastly, the ease with which she exhibited in accompanying herself in the French airs, make it a matter of difficulty to decide in which of the several styles she displays the most ability. She was greeted on all occasions with the most rapturous applause. In this brief sketch, Mr. Cart's performances on the flute must not be omitted; the highly-finished, pure tone, exquisite taste, and brilliant execution, of this gentleman, are deserving of high praise. The madrigal, performed by about twenty vocalists without accompaniment, was quite a novelty in Newcastle. Mr. Willmott played his violin solo, and the obligato to Miss Novello, very ably; and Miss Williams, though apparently suffering from timidity, sung a very pretty Irish song. Mrs. Leybourne, Miss Carr, Mr. Smith, and Mr. Liddell, sang several glees. Mr. Bagnall as leader, and Mr. W. Watson as conductor, discharged their duties very creditably.—*Newcastle Courant*.

Mr. CART'S Concert.—The audience, of more than five hundred, included the most wealthy and influential families of the town and neighbourhood, which honoured Mr. Cart with their patronage, evinces the highest appreciation of that gentleman's character, both professional and private. Of Miss Clara Novello we shall only remark, that yesterday evening she evinced higher talents in the department of Sacred Music than in any previous exhibition of those versatile powers which have charmed and delighted her hearers. We can only observe of Signor Emiliani, that he fully sustained his well-earned reputation of a great artist. On the flute, Mr. Cart, so to speak, surpassed himself, and was rapturously applauded. The other performers acquitted themselves to the apparent satisfaction of the audience.—*Newcastle Journal*.

## MUSICAL LECTURES.

On the 5th inst. Mr. Hickson delivered an interesting lecture at the Mechanics' Institution, "On the Introduction of Vocal Music in schools, as a branch of National Education." The variety of matter which presses upon us in our circumscribed publication, precludes the ability of going into the detail we could have wished in remarking upon the general theory of the lecturer (which we approve) and his individual observations; many of which appeared to us unfounded both in nature and even every-day experience. For instance, having adopted the position that cheerfulness of disposition should be so encouraged in children, as to render it an affair of habit and constitution—a consummation doubtless of desirable achievement—Mr. Hickson went on to insist that none but songs of the most cheerful character should be sung to, and learnt by, young minds; and in order to establish his theory, he proceeded to make the astounding assertion that the generality of children are not even inclined to read tales or poems of affecting or exciting interest! an assertion so entirely at variance with every-day observation, that it naturally led to the enquiry, whether the lecturer had ever been a child himself; or, rather, whether he had not sprung into manhood, invested with all the panoply of utilitarian philosophy. To speak honestly, we were a little disgusted with some betrayals of "cant" in the course of the lecture, and not less so with the thoroughly mechanical principle upon which the lecturer proposed carrying out his plan. Yet again, "to speak honestly," we could not but go heart and hand with him in many of his sentiments incidental to the matter in hand, and most of all in his denouncement of our modern system of education.

ISLINGTON INSTITUTION.—Mr. C. H. Purday concluded an interesting course of lectures to crowded audiences, on vocal music, at this institution, on Thursday last. In the *first*, the melodies of Persia and India were analyzed and exemplified, accompanied by historical notices and anecdotes. The *second* related to those of Russia, Spain, and Portugal: and lastly the lecturer brought his audience "home" to those of our native country, exhibiting the analogy they bore to each other, with illustrations of the antiquity of the national music of the several countries. Mrs. G. Wood, Miss Flower, and Messrs. Chubb and Turner, assisted in the exemplifications; and Mr. Grantham presided at the piano-forte. Mr. Purday is now delivering a similar course at Leicester; and we perceive he is announced for the same purpose at the Eastern Athenæum, Stepney, in February.

## REVIEW OF MUSIC.

*The Merry Gipsy.* A Song, the poetry by F. Harrison Rankin, the music by Joseph Philip Knight. MILLS.

'*I'm Queen of Fairy Land.*' A Cavatina. The poetry by Albert Surrey, the music by Joseph Philip Knight. DITTO.

The former of these is a bold, original, and highly characteristic melody, and bearing no symptoms of being a shop-keeper.

In the second air, the only approach we can discover to a common thought, occurs in the first two bars of page 2. Both compositions are clever, spirited, and original.

'*With thee th' unshelter'd moor I'd tread.*' Solomon.—'Angels ever bright.' Theodora.—'What tho' I trace.' Solomon.—'Let me wander not unseen.' L'Allegro.—'Farewell ye limpid springs.' Jephtha.—'But thou didst not leave.' Messiah.—'From mighty kings.' Judas Maccabeus.—'Can I see my infant gor'd.' Solomon.—'Holy, Holy Lord.'—The whole arranged from the original scores of Handel, by Henry R. Bishop. D'ALMAINE.

It may be sufficient to say of the arrangements of the above very popular airs

of Handel by Mr. Bishop, that we have looked them through, and find that, with the judgment which might be expected from so experienced as well as masterly a caterer for the public, that he has contrived to preserve all the main features of the scores, and to bring them well under the hand. Although full, to the satisfaction of even a good musician, they will not perplex the amateur performer, who is tolerably familiar with the fingering of the moving inner part of harmonies.

*Merriott's Jubilate in G, arranged for a single voice.* LONSDALE.

*Merriott's 'Head of the Church triumphant.' Arranged for a single voice, with an accompaniment on the Piano-Forte.* COVENTRY & HOLLIER.

*Merriott's 9th No. of Congregational Hymns.* DUFF.

As a plain congregational tune, the Jubilate will fulfil its mission: as a specimen of composition, "this deponent sayeth nought." The late revered pastor of Surrey Chapel, Blackfriars, would have hailed the second, as "a brand plucked from the burning"—a tune rescued from the claws of the devil. The profane admirers of 'Bragela' will recognize in it an old friend.

The Congregational Hymns maintain their character for respectability, as regards the authors selected, and the style in which they are offered to the public.

*'You never knew Annette.'* Ballad. Written by T. Haynes Bayly, the music by C. M. Sola. T. E. PURDAY.

At page 2, the transition to the second of the key (minor) is very agreeable. At the second bar, if D (dominant of G) had been introduced at the third crotchet, we should have been better prepared to receive the following harmony. At the words, "You never felt a love like mine," the sentiment is well expressed, and varied. Altogether, it is a clever, and sweetly pretty melody.

*Sappho to her Mother.* The poetry by W. Bartholomew, the music by Charles E. Horn. T. E. PURDAY.

A sweetly plaintive air, and accompanied like a good musician. At the 4th page, the transition of the harmony of D flat is effective, but is not well conducted from the second to the third bar; or from the first to the second bar in the second line; although the words, as regards the melody, are nicely expressed. The notes also marked *ab lib.* in the succeeding page, do not well introduce the harmony at the following bar.

*Spohr's Cradle Song.* The words written by W. Bartholomew. T. E. PURDAY.

The theme of this important trifle is most lovely. It is no common privilege to have a great genius, like that of Spohr, descending to the maternal solicitude at so interesting a period. The whole of the composition is a little gem, characterized, as might be expected, by simplicity and grace, with a charming variety in the treatment of the several verses.

*'Down by the stream.'* Ballad. Written and composed by George Lindley, Esq. OLLIVIER.

After having sung this ballad, we recommend the audience to dance to the air, and certain sure are we that they will be pleased with it under either ministration. It is a waltz in character—both tasteful and pretty, with a Weber-like feeling about it.

*Introduction and Rondo for the Piano Forte.* Composed by Charles Czerny, Op. 411. EWER & Co.

With some attention, the passages in this rondo, although not very difficult, will form useful practice. The subject, if not very interesting, is pretty: in a word, the intention of the writer has been fulfilled—it is a serviceable school lesson.

*Medora. A Cantata. By Charles Goodban. DEAN.*

The symphony is elegant and musician-like. The opening recitative contains one or two bold modulations, and is excellently accompanied. The air is very lovely; and the whole composition partakes of the sweet pathos of Haydn, without, at the same time, exhibiting any appearance of imitation. The general subject is plaintive; and in itself, as well as in the treatment of it, is calculated to meet the applauses of the musician rather than the common listener. The whole cantata is highly creditable to the taste, as well as attainment, of Mr. Goodban.

*'Hommage à la Patrie.' Fantasia for the Piano Forte, on 'God save the King,' and 'Rule Britannia.' Inscribed to Mrs. Horace Twiss, by Pio Cianchettini. 2nd Edition. CHAPPELL.*

We shall begin to doubt the truth of the old saying, that 'there may be too much of a good thing.' We believe that Fantasias on these national Airs have long since out-run the numeration table; and now forth steps Mr. Cianchettini with a '*second edition.*' However, if any one could give a touch of novelty to a thread-bare subject, he is the man. The Fantasia has some spirited passages, which, although difficult enough for both hands, are yet upon the open attainable positions.

#### SCOTLAND.

EDINBURGH ST. CECILIA SOCIETY.—This Society gave their first private Concert for the season on the 27th ultimo, in the Assembly Rooms. Although an amateur association, and private in their performances, we take leave, in the present instance, to infringe the etiquette of noticing publicly the concert in question, purely to express our gratification by the treat afforded us. The instrumental pieces, Haydn, No. 7, Pleyel, No. 8, and Romberg's overture in D, were judicious selections for amateur players; and (Mr. Murray being the leader) they went with excellent precision. The vocalists were, Mrs. Crawford, Mr. Hill, from Dublin, and the members of the society. We consider the lady the best resident singer we have had here for some years. Mr. Hill possesses one of the finest counter-tenors we ever heard; pure, liquid, and perfectly true. Mr. Dibdin played a solo on the harp with much cleverness and effect; and Mr. Wilkinson, leader at the theatre, with Messrs. Murray and Hancox, a trio of Beethoven. Mr. Wilkinson is a skilful pianist, and will exhibit to still greater advantage, when he has cultivated more coolness and self-possession. Messrs. Hill, Murray, and two amateurs, sang with delightful correctness and equality of tone, Horsley's glee "By Celia's arbour."

An instrument in the shape of a small square box, and intended to be a substitute for the oboe, was tried upon the present occasion; and in our judgment it will be found a useful appendage to a small orchestra, when a good oboe is not in attendance. Its quality of tone appears to be as perfect as the instrument it represents. Mr. D. Hamilton, an organ-builder of our city, is the constructor.—*From a Correspondent.*

#### THEATRES.

OPERA BUFFA.—Coppola's opera of "Nina" was produced last night, (Thursday) and most successfully; introducing a new singer as the heroine—Madlle. E. Giannone. There may arise a difference of opinion, with regard to her voice and performance; (yet both are eminent, and the former of great compass) there can be none, however, as to her personal attraction, for she appears to be truly beautiful.

## MISCELLANEOUS.

The receipts at the Wolverhampton Musical Festival, held in St. John's Church, in that town, on Friday last, amounted to nearly £100; and the collection at the doors to about £80.—*Birmingham Herald*.

**THE RACES.**—Many of our readers will probably enquire what connexion can possibly exist between a horse-race, and matters transpiring in the musical world:—the *professional* reader, however, who proposes taking a benefit concert, will carefully avoid fixing the day for its celebration on any one of those decided upon by the sporting world for holding the Epsom or Ascot-heath races. It is for this purpose that we apprise and recommend those who intend taking a benefit concert, to enter the following dates in their books of professional engagements:

Craven Meeting.....	April 10.
First Spring ditto .....	April 24.
Second Spring Ditto.....	May 8.
Epsom begins.....	May 23.
Epsom Grand Day .....	May 25.
Ascot Heath .....	June 6.

**THE ITALIAN OPERA AND THE CLAQUEURS.**—In good time we put the frequenters of the King's Theatre on their guard against the insolent attempt of a certain Frenchman, who has come to London for the express purpose of organising the system of *claqueurs* which has proved so offensive, and at the same time so powerful, in Paris. Every person acquainted with theatrical life in the French capital, particularly at the Academie Royale, knows that these fellows have the means of raising or depressing the reputation of an artist; of forcing a bad piece on an unwilling audience; or of carrying through one of a very doubtful nature. They act under a chief, who taxes the treasury of the theatre, or the pocket of the performers, for his benefit and theirs; and no artist, however distinguished his reputation may be, can venture to defy him. Sometimes they are retained by the artist who meditates a grand *coup*—and the next night they are hired by the management to bring down the pride of the conceited person whom they have just raised into importance: now they are at the orders of the writer of a vaudeville—and the week after they are in the pay of his rival. In short, they have become a perfect nuisance. The public loudly complain, but it is *impossible* (?) to get rid of them. That abominable system does this Frenchman propose to organize here, and he has the coolness to make applications for employment to the persons who usually are interested in the management of the Italian Opera. He gives the theatre the preference in the first instance; but if his terms are not acceded to he will devote himself exclusively to the service of the performers. The frequenters of the Opera will be on their guard in either case, and when a knot of fellows are found in the pit, resolutely maintaining an opinion against the prevailing sense of the house—applauding an indifferent singer, or hissing down a promising performance, they may be assured that the *claqueur* has been hired, and that his journeymen are doing his work. We shall certainly keep an eye on these gentlemen during the season, and prevent them from attaining that footing here which has been found so troublesome in Paris. The *claqueur* in chief, who is now going the rounds in London, is a round, short, fresh-coloured, dumpy individual, with two of his front teeth drawn, for the purpose of giving more force to his hiss, and with hands like the hide of a rhinoceros, hardened from perpetual clapping.—*Morning Post*.

[We wish this vermin no better luck, than to come within the snap of that capital terrier of the 'Morning Post.']—Ed.

**HANDEL IN CORNWALL.**—Charles Dibdin, in one of his entertainments, used to relate a laughable story of some Cornish men whom he met, as he was travelling to the Land's End, bearing music books and instruments. "Where

are you going?" said Charles. "To church, to practise our music for Sunday," was the reply. "Whose music do you sing," asked the poet. "Oh! Handel, Handel!" answered the men. "Don't you find Handel's music rather difficult?" said Dibdin. "Yees, it war, at first, but we *alter'd un*, and so we does very well with un now." This was conclusive: the "Bard of the Ocean" threw them a crown piece, and bade them drink the health of the Author of "Poor Jack."

*Operas, Concerts, &c. for the ensuing week.*

Lyceum. Opera Buffa, Tuesday, Thursday, Saturday, "Nina."  
Wednesday, 18. First Chamber Concert, Willis's Rooms.

**NOTICE TO CORRESPONDENTS.**

Mr. WARREN's copious list of the names of deceased musicians, is unavoidably postponed till the publication of the Supplement to Vol. IV.

Thanks to D. H. of Edinburgh, whose communications will always be acceptable.

**WEEKLY LIST OF NEW PUBLICATIONS.**

**PIANO-FORTE.**

Albert (C. H.) "Coal black Rose,"  
with easy Vars. .... MASON  
Beethoven. Overture in C, op.  
115, arranged as Piano-forte  
Duet, with Flute, Violin, and  
Violoncello Accompts. Watts CHAPPELL  
Bennet's Choruses, No. 10, for  
Organ or Piano-forte. Benedi-  
ctus, Hummel, Quartett .... DITTO  
Donizetti. "Vivi tu," arranged  
as a Duet, with easy Vars. C. H.  
Albert ..... MASON  
"L'Elisir d'Amore,"  
(Flute ad lib.) Book 2. Truzzi MILLS  
Herz (H.) Le Montagnard, Rondo  
à l'Ecosse ..... D'ALMAINE  
"Les Gentilleses," Trois  
Rondeaux ..... WESSEL  
Meves. *Ab non lasciarai nò* .... MONRO  
Potter (C.) Duet from Donizetti's  
"Gemma di Vergy" ..... MILLS  
— Introd. and characteristic  
Vars. on Alice Gray ..... COVENTRY  
Reichel. Polonaise ..... JOHANNING  
Strauss. Set of Waltzes from Fra  
Diavolo ..... CHAPPELL  
The Royal Nautical Quadrilles,  
by Lloyd ..... MASON  
Trugula Constitucional. Spanish  
Song of Liberty, with Vars. C.  
Glover ..... FALKNER

**VOCAL.**

Captive's tear. Mrs. James Gar-  
rett ..... Z. T. PURDAY  
Islington tailor and steam goose!  
Comic, J. Bird ..... DITTO  
Lindpainter. Canon, Soprano,  
Tenor, and Bass, "Sweet the  
thought!" ..... WESSEL  
— Goethe's song, "The  
Flea" ..... DITTO  
Mad Tom, newly arranged by Dr.  
Carnaby ..... Z. T. PURDAY  
My Switzer home. Song, W. A.  
Montgomery ..... JEFFERTS  
Oh! wilt thou gang awa with me.  
John Imhah, Robert Gyllott ..... OLLIVIER  
Oft on a plat, arranged by Dr. Car-  
naby ..... Z. T. PURDAY  
Rosy, rosy wine. Bacchanalian  
Song, G. A. Hodson ..... CHAPPELL

Rover's Song. Josiah Norton Z. T. PURDAY  
Songs for Youth, in Nos. by Oli-  
ver D. Buckley ..... DEAN  
Spohr. Song of joy ..... WESSEL  
The hero of a hundred fights. Song,  
S. Nelson ..... D'ALMAINE  
Ten years ago. E. J. Loder. Z. T. PURDAY  
The Marizell. Evening Hymn,  
4 voices, C. Hempel ..... FALKNER  
The charming man. Blewitt T. E. PURDAY  
The adieu. Bonner, T. Blanchard COVENTRY  
There is a little modest flower.  
John Ross ..... DITTO  
There is an hour. Late Miss New-  
ton, W. Gutteridge ..... DITTO  
Woman! E. Dearle, Mus. Bac. Z. T. PURDAY

**FOREIGN VOCAL.**

Del aure. Conzonetta, Accompt.  
for Piano-forte or Guitar, Cas-  
tellucci ..... CHAPPELL  
Donizetti. Una furtiva lagrima ..... FALKNER  
— Di quegli occhi. "Furi-  
oso" ..... LONSDALE  
— Che dalla gioia. Aria,  
Ditto ..... MILLS  
— Affrettati vola momento.  
Ditto, Ditto ..... DITTO  
— Tutti intorno torniamo.  
Duetto, Ditto ..... DITTO  
— Fu l'orror dei tradimenti.  
Ditto, Ditto ..... DITTO  
Ricci. Così nuova. Aria, Scara-  
muccia ..... MILLS  
— Or son d'Elena. Ditto,  
Ditto ..... DITTO  
— Perseneclar. Duetto, Ditto DITTO  
— La ciocetta! ed è pur vero.  
Terzetto, Ditto ..... DITTO  
Verini's Ariettes for 1 or 2 voices,  
No. 3, "Nel tempo felice" .... CHAPPELL  
**SACRED.**  
Gentle airs, arranged by Dr. Car-  
naby ..... Z. T. PURDAY  
Pleasure my former ways. Ditto ..... DITTO  
With thee th' unshelter'd moor.  
Ditto ..... DITTO  
**GUITAR.**  
Cirineo. Fantaisie harmonique JOHANNING  
**MISCELLANEOUS.**  
Elena, Oh tu ch'io chiamo. For  
Harp and Piano-forte, Bochsia. CHAPPELL